

POE TRY.

For the New England Spectator.
THE INTEMPERATE.

"Pray Mr. Dram-drinker, how do you do? What prithee, will not the matter with you? How did you come by that bruise on your head? What makes your eyes so glassy and red? Why do you mutter that infidel hymn? Why do you trouble in every limb?

"Who hath done this? let the reason be known, And let the offender be pealed with stone."

And the dram-drinker said, "If you'll listen to me, You shall hear what you hear, and see what you see;

I had a father—the grave is his bed:

I had another—the sleep with the dead:

First I slept with them, then left the dead:

But I had all my time on the grave and the stone;

I planted a willow—I planted a vine,

And I left them to sleep till the last trumpet blew.

Fortune was mine, and I mounted her car;

Pleasure from virtue had beckoned me far—

Oswald I went, like an avalanche down,

And the sunshine of pleasure was changing d' to frown.

Fortune was mine—and I took to my side,

A young and a lovely and beautiful bride:

Her I soon treated with coldness and scorn,

Tearing back the veil of the breath of morn;

Sick and thy kingdom, sick of thy tears,

Twisting a slight o'er her tender bosom;

Sick and neglected were I left her.

Sorrow and care of her reason bereft her,

Till, like a star when it falls from its pride,

She fell on the bosom of misery, and died.

I had a child, and it grew like a vine,

Fair as the rose of Damascus was mine,

Fair—and I watched o'er her innocent youth,

As an angel of heaven would watch over truth.

She grew like her mother in features and form,

Her blue eyes were languid, her cheeks were too

Sick and thy kingdom, sick of thy tears,

The seven-and-twentieth winter held her low,

Yon they sleep in the grave, side by side,

A father—a mother—a daughter—a bride.

When they were buried, I stood here alone,

None of my name or my kindred was known.

Sorrow before me and fortune departed,

Sad and despondent and desolate-hearted,

Feeling no kindness for sight that was human,

Hated by man and detested by woman,

Bankrupt in fortune and ruined in name,

Oswald I kept in the pathway of shame:

And till that hour, since my bitter went down,

My life has been a curse to me, a sin:

Go to your children, and tell them the tale,

Tell them his cheeks too were livid pale,

Tell them his eyeballs were bloodshot and cold,

Tell them his purse was a stranger to gold;

Tell them he passed through the road to gold;

The victim of sorrow and misery and sin;

Tell them that seeking for pleasure and fame,

Fortune deceived him but misery and shame.

Tell them Religion and Virtue will bring

Joys that might wake the desire of a king."

was celebrated but once a year, at the time of vintage, when both sexes, naked, he-smeared with wine-lees, and intoxicated with the juice of the grape, appeared day and night in the streets, acting out the eccentricities of a profane delirium, and practising the grossest immorality. In process of time, these debauchees became more numerous than the annual number of the Buchananian fleet. They were reduced to some degree of regularity, and confined to a theatre erected at the expense and under the patronage of *Zeschylus*, the father of tragedy. For a time it flourished, to the great regret of the wise and sober Athenians; till at length, its immorality becoming so great as to endanger their liberty, it was suppressed by a positive statute.

From Greece, the theatre passed over to Rome, where, it was regulated by law and usage, and the school of Aristotle, and again the strong arm of law was uplifted and broke it up. In both places, however, it soon revived and prevailed; and it was not till the religion of Christ became universal, in the reign of Constantine, that the theatre, together with idolatry, was exiled from Christendom. But religion, by losing her simplicity and power, lost her influence. Soon ignorance and superstition threw their dark mantle over the earth, and the theatre reappeared in the very heart of Christendom. Dark, however, as the world was, it was again colonized, as a popular and heterogeneous evil. Laws were passed day after day to actors the public hours of the state. The church of Rome, with one united voice, declared against it.

The earliest dramatic entertainments in England, as well as in every other part of Europe, were exhibited in private families. So universally were they proscribed on account of their tendency to discord and crime, that it was not safe for them to appear in public. Nor did they gain publicity and support, until after repeated attempts and failures. Such, in short, is the history of the theatre. To say the least, it is disgraceful, and it proves itself to have been a public scandal and nuisance, wherever it has gone.

S. C. Aiken.

Faults charged upon Ministers.

Specification 1. That they labor more for the fleece than the flock. *Proof*—A minister is seldom known to remain where he obtains a small salary, when it can be increased by a removal.

Specification 2. In many places the salaries of ministers are insufficient to procure for themselves and families the ordinary comforts of life. And are they not justified in removing, when by this means they do not contract, but rather enlarge their sphere of labor, and in the same time increase their comforts and deliver themselves from the embarrassment of debt contracted for the necessities of life?

Specification 3d. That ministers do not give themselves wholly to their appropriate work as they seem bound to do by their ordination vows. *Proof*—So teach school—some turn merchants, farmers, and editors.

Answer. These occupations are often resorted to from the deficiency of support which they receive while ministering at the altar. Some teach, and some work, and some write something of the spirit which moved Paul, and others, by their own hands for their own and others' necessities, that he might make the gospel free of charge to those to whom he delivered his messages. Was Paul wrong? Ought not the church to have freed him from the necessity of labor? So ought the church now to supply the real temporal wants of those who minister to them in holy things. If this were done, ministers would more generally devote themselves to their appropriate work.

Specification 3d. That ministers are often remiss in meeting their pecuniary engagements. *Proof*—General notoriety.

Answer. That they are really chargeable to ministers. If they are really chargeable to ministers, it is most usually because others do not fulfil their engagements with them. Their salary is often withheld from them long after it is due; and is that their fault or the fault of their people? If they ask for it, why then is it said they preach for money? If they request payment of the little debts that may be owing them here and there, it is imputed to a love of the world. The people do not seem to consider that unless their obligations are promptly canceled, the fault charged in this specification is rather theirs than their ministers. The want of promptness may not be the fault of the people, or even the cause of want of promptness on the part of their ministers.

Specification 4th. That the self-denial, contentment, and deadness to the world which they recommend to others are not illustrated in their example. *Proof*—They live as well, as are often dissatisfied, and seem as anxious for the world as other men.

Answer. If this charge can be sustained it has very considerable weight. For ministers should be example to their flocks. We would be wrong to justify any man a Christian who practices such sins as self-delusion, self-judging have much self-deluded ministers practise? Or what temptations they have to encounter which render them apparently disconcerted, or with what motives and feelings they encounter the world? What is imputed as a fault may be forced upon them by sheer necessity—to preserve for themselves a respectable standing in society—to provide for their actual wants, and to escape the disgrace charged upon them in the 3d specification.

Specification 5th. That ministers do not evince the humility and forbearance which the great commandments but are proud and contentious, and manifest a disposition to lord it over God's heritage. *Proof*—The disputes in the church about matters of doctrine and discipline.

Answer. It is freely admitted that all is not right when contentious abound. If, however, there be errors of a radical nature, these errors should be withheld, cast it what it may. But in the spirit and manner of doing it there may be less uncharitable than many suppose. Nor should we consider a far greater evil, equally sinful in its nature, and more extensively demoralizing in its influence. No person can countenance or support it consistently with patriotism, morality and virtue; much less can Christians do it consistently with the laws of Christ and their holy vocation: Because, in all ages,

The theatre has been a PUBLIC NUISANCE.

HISTORY OF THE THEATRE.

Dramatic representations first appeared at Athens, and were introduced into Sicily, Italy, and Gaul. From thence they spread over the world, and became established in almost every country.

What makes your eyes so glassy and red? Why do you mutter that infidel hymn? Why do you trouble in every limb?

The Westminster Assembly's "Starter Catechism." Without

specifying nearly so many, that we find ourselves in the very heart of Sicily, A.D. 1. M. the spirit therefore abiding below zero sterio. *Proof*—

Another that it is taken in immediate proximity.

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